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Maude-Roxby, Alice ORCID logoORCID: <https://orcid.org/0000-0002-3017-7734> and Seibold, Stefanie (2016) Sapphic Modernists - Re-visiting Elizabeth McCausland and Berenice Abbott's Changing New York. In: Urban Encounters Conference, 03-06 Nov 2016, Goldsmiths University and Tate Modern. . [Conference or Workshop Item]

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# Urban Encounters Conference

## Goldsmiths 2016

**Thursday 3 November**

*Starr Cinema, Tate Modern, Bankside,  
London, SE1 9TG*

**Friday 4 & Saturday 5 November**

*Room 342, Richard Hoggart Building,  
Goldsmiths, University of London, New  
Cross, SE14 6NW*

**Thursday 3 November**

**18.30 – 21.00 Tate Modern Artist's Keynote:**  
Sirkka-Liisa Konttinen  
Followed by UrbanPhotoFest opening

**Friday 4 November**

**Urban Encounters Conference at Goldsmiths**

10.30 - 11.30

Paul Halliday introduction to artists on panels and  
key concepts around memory and archive

**Keynote:** James Barnor in conversation with  
Rachel Pepper

11.30 – 13.00

**Panel 1: Excavating and Constructing Memory**

Rachel Lichtenstein  
Daniel Cid  
Peter Bennett  
Chair: Jean McNeil

13.00 – 14.00

Lunch

14.00 – 15.00

**Panel 2: Conflict, Presence and Absence**

Joy Gerrard  
Andy Day  
Chair: Diego Ferrari

15.00 – 15.30

Coffee break

15.30 – 16.30

**Panel 3: Archives: Between the Analog and the  
Digital**

Stephen Mayes  
Vic Seidler  
Chair: Paul Halliday

18.00 – 20.00

**UPA exhibition** opening **Urban Memories** at  
Lewisham Art House

**Saturday 5 November      Urban Encounters Conference at Goldsmiths**

10.30 -11.30	Diego Ferrari and Jessie Martin introduction to panel speakers and the day's programme  <b>Keynote:</b> Alice Maude-Roxby & Stefanie Seibold in conversation
11.30 – 12.30	<b>Panel 4: Gender, Meaning and Place</b>  Gill Golding Esther Windsor Chair: Nick Ferguson
12.30 – 13.30	Lunch
13.30 – 15.00	<b>Panel 5: Continuities: Participation and performance</b>  Tiong Ang Judy Price Hrair Sarkissian Chair: Marianne Mulvey
15.00 – 15.30	Coffee break
15.30 – 16.30	<b>Panel 6: Diasporas</b>  Ingrid Pollard Alan Maglio Chair: Paul Goodwin
18.00 – 20.00	<b>PUC exhibition</b> opening <b>Imprint of Space</b> at St. James Hatcham building, Goldsmiths

**Urban Encounters** is part of UrbanPhotoFest and is supported by The Tate, the Centre for Urban and Community Research (CUCR), Goldsmiths, University of London; Kingston University, Falmouth University, Openvizor and The Urban Photographers' Association (UPA).

# Conference Panel Themes

1. **Excavating Memory**

4 November 11.30 - 13.00

This panel will consider the relationship between the archaeological metaphor of stratigraphic digging and ontologies/epistemologies of the photographic object. As such, the photographic archive will be framed as existing beyond *stasis*.

2. **Conflict, Presence and Absence**

4 November 14.00 - 15.00

Much conflict-based photography is created under very difficult conditions for both those that are 'within the zone of experience', and the image-makers attempting to make sense of what is before them. This panel will explore record, document and the fluidity of both presence and absence.

3. **Archives: Between the Analog and the Digital**

4 November 15.30 - 16.30

The subject of archival decay and the inherent instability of formats, software, hardware and retrieval systems is a frequently reoccurring theme for archivists and museologists. This panel will consider how such debates relate to the photographic context within the formation of collective and individual archives.

4. **Gender, Meaning and Place**

5 November 11.30 - 12.30

What does it mean to speak in terms of a 'gendered space'? How might this relate to photographic practices, and how does this constitute modalities of remembering? This panel will focus on the work of photographers addressing gender and the social semiotics of place.

5. **Continuities: Participation and performance**

5 November 13.30 - 15.00

This panel will focus on contemporary film and photographic cultures in relation to memory and the archive. How does multi-sensory moving image-making differ from the singularity of the photographic image? As the pace of technology accelerates, are we witnessing the 'binary' between moving and still images becoming more blurred and indistinct? How might such technologies become democratized and inclusive?

6. **Diasporas**

5 November 15.30 - 16.30

As globalisation and mass migration changes the nature of contemporary urban societies, we are witness to an unprecedented level of auto-ethnographical recordings, personal biographies and collective memory-making. What role does the cultural politics of representation play within urban identity formation in a time of significant geopolitical upheaval?

## Keynote Friday 4 November

James Barnor in Conversation with Rachel Pepper

### James Barnor and the enduring iconic narrative of photographic imagery

Eyes that have seen so much, witnessed a world in transition and captured significant moments; James Barnor shares his personal stories. This is an intimate snapshot of life in Ghana and the UK from James's perspective. Privy and witness to significant moments in the socio-political landscape of both countries, James shares his experiences, revealing a very personal perspective through telling the narratives of people in front of the lens.

Transformative moments in time and space, where identity is shaped and expressed, James Barnor's photographic archive of the personal and societal are iconic. Significant, symbolic historic imagery informs and impacts present diasporic identity and representation. James's photographic narrative is uniquely expressed and enduring.

**James Barnor** is an extraordinary man with a charismatic nature. He is also a remarkable and prolific photographer whose sixty-year practice tells a unique story of people and places in motion. Witness to significant historical moments, James has captured life, politics, society and culture, depicting a world in transition. Born in 1929 in Ghana, developing his practice as a photojournalist, street and studio photographer, he is a pioneer in his field. Tracking Gold Coast colonialism to Ghanaian independence in the 1950's; he went on to photograph cosmopolitan London of the 1960's creating iconic imagery along the way. The content and quality of his enormous body of work is testament to his ability to get to the heart of the matter. Global recognition of his work has been accompanied over recent years with touring exhibitions and talks. James tells stories through his photographs, stories that need to be heard, capturing as they do significant moments and memories.

Through her life, work and research, **Rachel Pepper** values authenticity and sharing through creative channels; personal and professional practice that bridges perceived barriers, celebrates diversity and is a conduit for unheard voices. Studying Anthropology at UCL, sharing international women's struggles and performing cultural practice in the 80's; lecturing, youth and community focused in the 90's; arts and community development in the 00's alongside a Masters in Culture, Globalisation and the City and PhD examining power and empowerment at Goldsmiths. Current projects broaden the reach and impact of community rooted cultural practice.

## **Panel 1 : Excavating and Constructing Memory**

**Chair: Jean McNeil**

**Rachel Lichtenstein**

### **A deep exploration of Place**

During this illustrated presentation author, artist and archivist Rachel Lichtenstein will describe how she both researches and creates the archival material that informs her practise, and the creative research methods she uses whilst responding to the places she is drawn to. These methods include photography, psychogeography, map making, oral history, walking in place and immersive writing.

**Daniel Cid**

### **Freud Vienna Studio – A photographic record**

In 1938, shortly after the annexation of Austria to Nazi Germany and a few days before the Freud family had to escape from Vienna to London, a young photographer Engelman made a graphic report of the Viennese apartment of the psychoanalyst at Bergasse 19. The report emphasised the large number of small ancient statues that filled the coach room and the studio. The camera has interrupted this silent audience, placing the personal and private territory of Freud in the open, where the inhabitant is absent but leaves his traces. The fact of showing anything that has been largely concealed means taking part in the strange feeling that results in suddenly thinking about something profoundly familiar. Today, this house, in its Viennese and London versions, like an hourglass that has not been turned over again, stuck in time and resistant to being rewritten, is visited and revisited as a place of memory.

**Peter Bennett**

### **A Construction of Place in Time**

Peter Bennett will discuss two of his recent photographic projects which explore the construction of place and time through different pictorial strategies. *Between Places* uses a collage-based technique to create a fictional travel journal in which the remembered fragments of past journeys are assembled in a series of faded juxtapositions. The photograph and the book become a way of reconstructing past time and reflecting on the process of forgetting. In contrast, *An Ideal for Living* examines how photography and computer-generated imagery can be used to depict future aspirational urban life. It considers how the modern architectural environment is a form of construct for the camera, both in the process of its design and in its mediation to public audiences. The two bodies of work present a photographic construction of urban space projected in time: one attempting to evoke the past and the other to visualize the future.

## **Panel 2 : Conflict, Presence and Absence**

**Chair: Diego Ferrari**

**Joy Gerrard**

### **The Crowd Archive: Event, Protest and Image**

How and when does a crowd become an event? One way is the manifestation of protest, with the double outcome of a community of protest expressing itself and becoming a spectacle for the media. For a decade, my studio work has been focused almost completely on images of protesting crowds. I have archived thousands of images; people pulled together to express anger, sadness and a will for change. The crowd is viewed from above, constantly informed by media viewpoints. This urban crowd is always contained by architecture; and with this viewpoint we can see its form. We watch these crowd scenes unfolding from high buildings, helicopters and drones. This paper describes how I use the protest archive in the studio, and how the volatility and unpredictability of the crowd is reflected in both the working process and the final work.

**Andy Day**

### **FORMER: Movement and Monuments**

This paper recounts my experience of exploring Former Yugoslavia's communist- era monuments in collaboration with parkour athletes from the region. Through the resultant images, it examines collective memory; the monument, the ruin and the live site; culture deployed as governance and the consequences of its subsequent failure; the counter-monument; the potential of a new generation to establish an authentic sense of being within a contested present that is still emerging from a complex past; and how this can be achieved through a new – if temporary – understanding of place.

It proposes that photography and edgework can combine to create interventions into sacrosanct space that allow a contemplation of the self in relation to the future through embodied encounters with historicity. Through its inscription of the body onto landscape, it brings a tactile and experiential reinterpretation of space that emerges through an exploitation of the gaps found amongst a once-dominant spatial narrative.

## **Panel 3: Archives: Between the Analog and the Digital**

**Chair: Paul Halliday**

**Stephen Mayes**

### **The Information Superhighway: are we nearly there yet?**

There has been a persistent anxiety about the volume of information flooding our lives since the Information Age dawned. The 90's term "Information Superhighway" perfectly expressed the popular unease with both the speed and volume of information flows, and two decades later we still hear shocked concern about the two billion images uploaded daily, and worries about the unlimited, invasive collection of data. How can we manage all this information and who controls it? But the questions need to be reframed. With the rapid growth of machine learning and the first glimpses of artificial intelligence we need to consider digital data not as a product, but as a process. As digital processes become ever closer to neural functions, how do we begin to conceive new organisational strategies to accommodate this new form of knowledge? The digital Superhighway is taking us beyond information and into uncharted territories.

**Vic Seidler**

### **Broken Archives and Family Memories**

I'm exploring moments when family photographs can become the objects of attention, for example after a parent's death when images that might have been hidden away become available but there are few people around to respond to the questions they raise. Reflecting on post-Holocaust images, the breaks they have helped to shape in family memory and the difficult silences they have been a part of, how do we relate to images of people we are related to but have little sense of who they are? How do we make photographs our own and somehow unmake the breaks in family histories? How can we make connections through photographs that carry embodied traumatic histories and memories that we were protected from as children? How do we learn to give attention with feeling if we are to heal wounds between the present and the past and so learn to live across different temporalities of broken archives and family memories.



## Keynote Saturday 5 November

Alice Maude-Roxby & Stephanie Seibold in conversation

### ***Sapphic Modernists - Re-visiting Elizabeth McCausland and Berenice Abbott's Changing New York***

Within our research of female/sapphic collaborations of Modernity, a perpetual process of 'erasure' or the 'writing out of art history' of female collaborators is exposed. One such example is evident through analysis of the 1939 publication of Berenice Abbott's photographs in *Changing New York* which has been acknowledged as a key contribution to urban photographic history. Little or nothing is known of the fact that all of the original captions for *Changing New York* were deemed not fit for publication and that the innovative spatial text-image design devised by Berenice Abbott and Elizabeth McCausland was rejected. Instead the publishers insisted on a very conservative approach to design and the blandness of the published captions read activate Berenice Abbott's photographs much like a guide book to the city. We found the complete set of original captions to the book, written by Elizabeth McCausland, a communist and socially engaged journalist and long-time partner of Berenice Abbott. These highly critical texts act to place the photographs directly into the larger political and social context of the 1930s Depression in USA. The original attempt and idea for the book by Abbott and McCausland was intended to acknowledge both formats, text and photography, as equal in terms of activating meaning production and/or tools for critical reflection. The book was intended as a critical reflection on the harrowing social conditions and inequalities of the 1930s in New York City.

**Alice Maude-Roxby's** writing, curating and photography develop out of 'live' and 'site specific' investigations of questions inherent in photographic or art history that involve interviewing and excavating archives. Publications include *Anti-Academy* (John Hansard Gallery) *Marcia Farquhar's 12 Shooters* (Live Art Development Agency), *Performing Memory* (Kunstraum Niederösterreich, Vienna), *Live Art on Camera* (John Hansard Gallery), *On Record: art, advertising and the actions of Gina Pane* (Artwords Press) and 'The Delicate Art of Documenting Performance' in *Art, Lies and Videotapes: Exposing Performance* (Tate Liverpool). She has recently given talks at the Institute for Contemporary Art, London; Itinerant Studio, Copenhagen and Bigakkō, Tokyo. She is Head of Photography at Falmouth University.

**Stefanie Seibold** is an artist working with Performance, Installations, Archives, Video, Sound and Text. She is the co-author of a comprehensive book about *Performance in Vienna since the 1960s* countering an overbearing narrative of Aktionism in Austria with influential works by women. At the end of 2012 she concluded a long-term project on the performance works of Gina Pane. Her work has been shown at the de Appel arts center, Amsterdam, the MuhKa, Antwerp, Museum Moderner Kunst, Wien and Württembergischer Kunstverein, Stuttgart etc. She currently teaches at the Academy of Fine Arts in Vienna in the Dept. of Performative Art and Sculpture.

## **Panel 4: Gender, Meaning and Place**

**Chair: Nick Ferguson**

### **Gill Golding**

#### **Woolwich : The Gendering of Space**

Woolwich has a rich social, military and industrial history associated with the dockyards and munitions manufacturing. The new aesthetic appearance through regeneration of both the Royal Arsenal and Woolwich Town Centre reveals an insight into the intentions and priorities of those who make decisions about the built environment. The creation of a thematic space that features symbolic references to the town's military past, reflects cultural values and ideological interests that invite us to ask, in whose image has the space been created? Using the regeneration of Woolwich as a case study, this visual project addresses the relationship between the urban landscape, the street, gender and space.

### **Esther Windsor**

#### **Your Place or My Place**

Encounters and intimacy of a sexual, domestic, friendly or therapeutic nature are increasingly staged through Tinder, Grindr, Netmums, Airbnb or Big WhiteWall, for example. The place of place, and what it means in a techno-social personal sphere, is a political subjectivity.

Material everyday space is intensively commodified in urban life, from home to the street with attendant constructions of lifestyle. Boundaries of place and meaning shift, as cities and architecture change, with crises in global capital felt across fault lines of class and gender. Increasingly, even that most precious of places, personal history and belonging are at risk of rewriting.

There is a background of questioning the meaning of public space in art & architecture and within protest politics (Architects 4 Social Housing, Radical Essex, Focus E15), with emotion and activism recognised also. Where is the place for standing still? What and who can be housed? And what can be remembered?

## **Panel 5: Continuities: Participation and Performance**

**Chair: Marianne Mulvey**

**Tiong Ang**

### **'Universality as Decorum of Thought and Desire'**

'Universality as Decorum of Thought and Desire' (2015) is a total installation encompassing performance, architecture, posters, objects and an 8-channel video installation. It brings together a diversity of reflections and subjective perspectives on how contemporary living intersects between ideas of autonomy, intercultural traffic, formal and informal trade and our collective comprehension of the material world. Processed within a structure of collaborative methodologies, the work is set up as a determinedly *multivocal exercise*.

The work aims to unravel wide-ranging doubts about 'universality' in transcultural discourse and aesthetic experimentation, revealing a deepening crisis in the perception of the term's validity. Based on the model of the *corporate television studio* as a site of anthropological and archival circuitry, the work explores the human image of today and its media based conditions, from ethnic or gender stereotypes to the flows of genre-based representations of 'cultural transmission' and 'super-diversity'.

**Judy Price**

### **White Oil, Excavations and the Disappearance of the West Bank**

This panel will focus on contemporary film-making cultures in relation to memory and the archive. How does multi-sensory moving image-making differ from the singularity of the photographic image? As the pace of technology accelerates, are we witnessing the 'binary' between moving and still images becoming more blurred and indistinct? How might such technologies become democratized and inclusive?

Judy Price will discuss and present excerpts from her single screen film *White Oil* (2014). The film excavates a number of narratives around the quarries in the Occupied Palestinian Territories of the West Bank. Employing a number of filmic languages and methodologies *White Oil* addresses how the stone from the quarries can be perceived as an archive and cipher for the day-to-day lives of the collective biography of Palestinian. Price will explore how the still and the moving image can speak directly about the lived experiences of people caught up in the neocolonial struggles of this region and the role of the artist as filmmaker, activist and ethnographer.

**Hrair Sarkissian**

### **One Image**

I will focus on my experiences as an artist whose work often uses personal experience, memory, and background to address larger socio-historical realities. In my practice, photography was until recently the only medium I was able to use to communicate with, to express ideas and histories. These past two years I have done two projects that

employ moving images. However, even when using moving image, I approach them as I would photographs. One of my films actually consists of 650 still images, while the other project is filmed with a drone and the result, I would argue, still embodies the singularity of the photographic image.

## **Panel 6: Diasporas**

**Chair: Paul Goodwin**

**Ingrid Pollard**

**DIASPORA CALLING:**

**Landscape in the construction of Heritage and Belonging**

The paper will take a historical, but not chronological examination of aspects of my practice, including how aspects of the visual politics of landscape align with cultural processes and examining how these are expressed across a range of media and theoretical strands. They assign authority to 'other voices' for a more nuanced response to the complexities within the archive. The details of the development of work contains multiple readings of the relationship between material practices and ideas of landscape, Britishness and race.

**Alan Maglio**

**"Asmarina - filming the habesha community in Milan"**

The Eritrean/Ethiopian community has been present in Italy for at least half a century and it has been actively integrated into the social and cultural life of the city. Starting from the collective memories of the community, on the ground of photo documents, the film gathers together the legacy of personal stories, exploring the different shades of identity, migration and the aspirations of the people.

The result of our research is a collective tale which brings to light a postcolonial heritage that has been little scrutinized up to now: the everyday life stories of those who have lived in the city for years, those who were born in Italy and the refugees who have just arrived. The film makers approach this reality empathically and get involved in it, patiently trying to create a relationship with the protagonists.

## Biographies

Dutch artist **Tiong Ang** was born in Surabaya, Indonesia. He studied at the Rietveld Academy and the Rijksakademie in Amsterdam. He had work periods and residencies in Senegal, New York, Germany, South Africa, China and Indonesia. He has participated in numerous exhibitions worldwide including the 2001 Venice Biennale, the 2004 and 2008 Shanghai Biennale, and recently at the 2010 Manifesta 8 Biennale in Murcia, Jogja Biennial Yogyakarta 2013, and the Guangzhou Triennial 2015. Museum and gallery shows include the Institute of Visual Arts (inova), University of Wisconsin, Milwaukee, Stedelijk Museum, Amsterdam, Stedelijk Van Abbemuseum, Eindhoven, De Appel Foundation, Amsterdam, Eastlink Gallery, Shanghai, Galerie Krinzinger, Salzburg and Vienna, Arario Gallery Beijing, Florence Lynch Gallery, New York, and Lumen Travo Gallery in Amsterdam, among others. His work has been reviewed by Art in America, Art Forum, Flash Art, The New York Times, NRC Handelsbad, Metropolis M, Lapid, Kunstforum, among others. He is a Core Tutor at MaHKU Graduate School of Visual Arts / University of the Arts, Utrecht, and lives and works in Amsterdam.

**Peter Bennett** is a photographic artist and academic. His recent work explores the visualization of urban space in past and future time. Previous projects have examined the book, the sea and the materiality of the photograph, as metaphoric and material repositories of memory. His images often reflect upon the processes of forgetting and erasure in relation to the hastening structures of temporality that have accompanied the rise of modernity. He has an MA and MPhil in Photography from the University of Brighton and is currently a senior lecturer and course leader in BA Photography at the University of West London.

Associate Professor of Winchester School of Art at the University of Southampton. **Daniel Cid's** work includes both theoretical thinking about art and design and applied design research projects intending to connect the society with academia. He has recently co-published books in Spanish, such as *Houses of Life* (Ariel, 2012) with Teresa Sala and *Barcelona Masala. Narratives and Interactions in Cultural Space* (Actar, 2014) with Ed d'Souza. Now he is finishing a new book on Peripheries of Domestic Space. He curated housing projects, including *Shanty-Barcelona* (FAD, 2003) and recently conducted research projects such as *Zero Flat*, an experimental domestic project for the homeless (Elisava and Arrels Foundation, 2014-2016). He has also been in charge of the *Design Decoding* research project (Elisava in collaboration with elBulliLab, 2014-2015) and *General Rehearsal* about food sustainability and design (FAD 2016). A lecturer at various universities, he holds a PhD in Creativity in the Art from University of Barcelona.

**Andy Day** began photographing parkour in 2003 shortly before its emergence into the public's consciousness in the UK. He has since worked around the world with elite athletes, including various founders of the discipline, on both commercial and personal projects. He now specialises in depicting creative, embodied, physical interaction with architecture. As a participant-observer, Andy is embedded within the parkour community and is immersed in the scene, continuing to play a role in shaping its visual culture. He recently received a distinction for his MA in Photography and Urban

Cultures at Goldsmiths, University of London, taking a keen interest in architecture, urban morphology, creative cities, gentrification and cultural geography.

**Nick Ferguson** is an artist and lecturer in Contemporary Art in the Department of Critical and Historical Studies, Kingston School of Art. His research examines the built environment and the role of art in the interpretation and reshaping of space. He is a contributing author to the anthology *When Site Lost the Plot*, (2015) and has recently published 'The Monuments of Kings Cross' *Journal of Cultural Geography*, 2016. He is currently developing an exhibition on the art of living in the Heathrow neighbourhood in partnership with London Festival of Architecture, Waterman's Art Centre and the Centre for Contemporary Art Research at Kingston.

**Diego Ferrari** is an artist and photographer; his recent work takes a fine art approach to street photography. His work interrogates the relationship between social values and public spaces, with a particular interest in the relationship between the body and its environment, articulating modes of individual and collective experiences and social relations. He completed a Fine Art BA at Goldsmiths, University of London and was awarded an MA in Art & Architecture at the University of Canterbury. He teaches the course on "Photography, Art and Architecture" at Central Saint Martins and is a lecturer on the BA in Photography at Kingston University, London and also contributes as a lecturer on the MA in Photography and Urban Cultures Goldsmiths, University of London. Since 2012 he has contributed as Co-programmer on the annual Urban Encounters symposium at the Tate Britain as part of UrbanPhotoFest in partnership with the Centre of Urban and Community Research (CUCR), Goldsmith University of London and Kingston University.

[www.diegoferrari.com](http://www.diegoferrari.com)

**Joy Gerrard** is an Irish born artist based in London. She received an MA and an MPhil from the Royal College of Art, London. Awards include an Arts Council Bursary, 2016 and 2011, the Ortho Mid Career artist award from the RHA, 2015, and the Man Group Drawing prize in 2007. Gerrard is known for multimedia work that investigates different systems of relations between crowds, architecture and the built environment. Her practice spans from film work to large public sculptures. She has exhibited widely, recently at Peer, London, 2015. The second element of her work engages public space and built environments. She has produced twelve major public installations since 2004. These include the London School of Economics (*Elenchus/ Aporia*, 2009) and Chelsea and Westminster Hospital (*Assemble/Move/Map*, 2012)

**Gill Golding** is an urban landscape photographer whose work adopts a geographical and sociological approach to critically engage with the urban environment. Her interest in post-industrial landscapes and the regeneration and gentrification of our cities is accompanied by questions related to the contemporary city. Her choice of integrating walking with photographic research reflects a belief that encountering landscapes through an embodied practice creates a unique, dialogic relationship with the environment that is heightened when walking with a camera. This approach enables a plurality of perspectives to become visible, thus widening the analytic frame. Gill is a member of the Urban Photographers Association, Chair of London Independent Photography and a Co-Founder of Urban Photographers Brighton.

**Paul Goodwin** is an independent curator, urban theorist and researcher based in London. His curatorial, research and writing projects extend across the interdisciplinary fields of contemporary art and urbanism with a particular focus on black and diaspora artists and visual cultures. At the Centre for Urban and Community Research at Goldsmiths, University of London, between 2006 and 2010 he directed *Re-visioning Black Urbanism*, an interdisciplinary research project exploring the multiple modalities of blackness and urbanism in cities such as London, Lisbon and Paris.

From 2008 to 2012 as a curator at Tate Britain he directed the pioneering Cross Cultural Programme that explored questions of migration and globalisation in contemporary British art through a programme of international conferences, workshops, talks and live art events. His curatorial projects include a number of internationally significant exhibitions including: *Migrations: Journeys Into British Art*, Tate Britain 2012; *Thin Black Line(s)*, Tate Britain, 2011; *Coming Ashore*, 2011, Berardo Collection Museum in Lisbon, Portugal; *Afro Modern: Journeys Through the Black Atlantic* (consultant curator), Tate Liverpool, 2010. In 2013 he curated *Charlie Phillips: The Urban Eye* at New Art Exchange, Nottingham which was long-listed for the Deutsche Börse Photography Prize 2014.

**Paul Halliday** is a photographic artist, film-maker and urbanist who originally trained at the London College of Communications and Central Saint Martins Art School. He went on to study social anthropology, art history and archaeology at Goldsmiths, and the Universities of Oxford and Cambridge. He was formerly a media adviser at the British Refugee Council and has been the course leader of the international MA in Photography and Urban Cultures at Goldsmiths since 2002. He is convener of the International Urban Photography Summer School and creative director of Urban Photo Fest working in partnership with Tate Britain and the International Association of Visual Urbanists.

**Rachel Lichtenstein** is an author, curator, artist and lecturer. Her publications include: *Estuary: Out from London to the Sea* (Hamish Hamilton, 2016) *Diamond Street: The Hidden World of Hatton Garden* (Hamish Hamilton, 2012), *On Brick Lane* (Hamish Hamilton, 2008), *Keeping Pace: Older Women of the East End* (2003, Women's Library), *A Little Dust Whispered* (2002, British Library) and *Rodinsky's Room* (1999, co-authored with Iain Sinclair and now translated into five languages). Her artwork has been widely exhibited both in the UK and internationally. Venues include The Whitechapel Gallery, The British Library, The Barbican Art Gallery, Wood Street Galleries (USA) & The Jerusalem Theatre (Israel). She is also the curator of Shorelines Literary Festival of the Sea.

**Alan Maglio** (Milan, 1979) is a photographer-director whose work has been shown in exhibitions and festivals in Italy and abroad. His style is a mixture of portraiture, documentary and street photography. He loves to experiment with different types of media including analogue photography, polaroid transfer and digital filmmaking. A big fan of Miles Davis and John Cassavetes, he enjoys chess, old bars, self-publishing and heavy metal.

**Stephen Mayes** is Executive Director of the Tim Hetherington Trust. He has worked at the top levels of photography for 25 years, in the areas of journalism, art, commercial and fashion, most recently as CEO of VII photo Agency, representing the world's leading photojournalists; he served as Secretary to the World Press Photo competition from 2004 to 2012. He was SVP at Getty Images overseeing the content strategy and later SVP at [eyestorm.com](http://eyestorm.com) representing high-end artists in the consumer market. Stephen also worked with Art And Commerce as Director of Image Archive. Stephen regularly writes and broadcasts on the ethics and realities of photographic practice in the new digital environment.

[www.stephenmayes.co](http://www.stephenmayes.co)

**Jean McNeil** is the author of eleven books, including *Ice Diaries: an Antarctic Memoir* and *The Dhow House* (both 2016). Her work spans fiction, literary essays, poetry and narrative non-fiction. She has a particular interest in imaginative writing about the environment and the relationship between space, place and consciousness. She has been writer in residence in Antarctica, the Falkland Islands, Svalbard and Greenland and has worked and taught extensively southern and east Africa. As a writer she has collaborated with visual artists for many years and was a speaker at Urban Encounters 2015. She is the co-director of the Masters in Prose Fiction at the University of East Anglia and lives in London.

**Marianne Mulvey** is a curator, writer and educator. She has curated programmes around queer sincerity and performance architecture, amongst other things. She teaches at higher education institutions nationally and internationally on curating, public programming and critical writing. Marianne was Curator in residence at HIAP / Frame in Finland during September 2016 and from 2009-16 she was Curator, Public Programmes at Tate Britain / Modern in London. There she programmed talks, symposia, film screenings, courses and workshops, performance and interdisciplinary events like Late at Tate Britain and 'The Tanks: Fifteen Weeks of Art in Action' at Tate Modern in 2012. Marianne is a Trustee of Fierce, a festival of performance, dance, live art and experimental theatre in Birmingham. She researches and writes about performance and pedagogy and will begin a PhD on the queer potential of the public programme within the art institution with Tate and Birkbeck in partnership with Open School East and MIMA in October 2016.

**Ingrid Pollard** comes from a community arts background. In the past her work has documented the work of actors, dancers, writers and theatre companies. With training in film and video, narrative plays an important role in her work, as does the materiality of photographic process within image-making. Ingrid became known for her photographic series questioning social constructs such as Britishness and racial difference. While investigating race, ethnicity and public spaces she has developed a body of work juxtaposing landscape and portraiture which provide a context for issues of migration, family and home. Pollard's photographic images are invested with a sense of belonging, and are an act of belonging; be that through practices that are cultural or hereditary, through landscape or experience. Her work is held in public collections in Victorian & Albert Museum, Tate Britain and Arts Council, England.



**Judy Price** is a London based artist who works across photography, moving image, sound and installation. Her work explores art's effectiveness and relevance to collective struggles using archival sources as well as a sustained study of a place to make visible the overwritten histories and the redrawn boundaries of contested sites. Exhibitions and screenings include; Galerie Leonard & Bina Ellen art Gallery, Montreal; Palestinian Film Festival, Barbican; Imperial War Museum, London; Danielle Arnaud Contemporary Art Gallery, London; Cambridge Film festival, Cinema Palestine; These Are The Times: The Image On The Threshold, London Birkbeck Cinema; Jerusalem Show, Al-Ma'mal Foundation for Contemporary Art, Jerusalem; Chisenhale Biennale, Whitechapel Gallery, ICA amongst others. Price is Course Director, MA photography, Kingston University and Senior Lecturer in BA moving image, University of Brighton. From 2008-2014 she was a visiting lecturer at the International Academy of Arts, Palestine and initiated a series of student exchange programs with UK Universities.

**Hrair Sarkissian** (Damascus, 1973) earned his foundational training at his father's photographic studio in Damascus. He attended the Ecole Nationale Supérieure de la Photographie in Arles, France (2003-2004) and in 2010 completed a BFA in Photography at the Gerrit Rietveld Academie, Amsterdam. Sarkissian's work revolves around personal and collective memory and identity. His photographs of urban environments and landscape employ traditional documentary techniques to re-evaluate larger historical, political, or social narratives. His work has been widely exhibited, including most recently at Kulturcentrum Ronneby, Sweden; Savannah College of Art and Design, USA; Museum of Contemporary Art in Rethymno, Greece; 10th Bamako Encounters, Mali; the Golden Lion-winning Armenian pavilion at the Venice Biennale; Mosaic Rooms, London; Tate Modern; and The New Museum, New York.

**Victor Jeleniewski Seidler** is Professor Emeritus of Social Theory in the Department of Sociology, Goldsmiths, University of London. His recent work on cultural memory that relates to the themes of the conference include *Shadows of the Shoah: Jewish Identity and Belonging* Berg Oxford 2000; *Urban Fears and Global Terrors: Citizenship, Multiculture and Belongings after 7/7* Routledge, London and New York, 2007; *Remembering Diana : Cultural Memory and the Reinvention of Authority*, Palgrave Macmillan 2013 and *Remembering 9/11 : Terror, Trauma and Social Theory*, Palgrave Macmillan 2014

**Esther Windsor** is a curator, artist and writer, teaching critical theory at Kingston University on MFA, MA Art and Space with research in curatorial study, subjectivities and psychoanalysis. Her PhD in fine art practice, was a novel, *Ugly Beast* and an exhibition, *Your Tongue in My Mouth*, at Stanley Picker Gallery, where archive work framed radical social practices: including *Smoking Dogs: The Stuart Hall Project*, Jo Spence, Alexis Hunter, Karen Knorr and Terry Atkinson. She has curated at The ICA, Camerawork and The Photographers' Gallery. She established two art school galleries, the waiting room, University of Wolverhampton and mirror, LCP London. She was director at Hull Time Based Arts and co directed *1000 000 mph*. Publications include: *Personal and Political: for Bob and Roberta Smith: Von Bartha Garage*, Basel; *Domesticated* for SE Barnet, Five Years; *Drinking and Smoking* for Heather Sparks SFMOMA, CA, USA; *Social life of objects* for Dallas Seitz, Castlefield gallery